APPEAR AT LUNCHEONS AND RACES NEW PARIS STYLES FOR WINTER

Man's 'Ideal,' Not His

Dopyright, 1922, by Vogue, New York "HE salons or the great conturiers are always interesting, and at this season of the year particularly so, because the private client is making her choice of the models shown to the professional world of clothes during the month of August. It is very smart, nowadays, to prolons one's journey away from Paris until well into the autumn season. Biarritz keeps its visitors later and later, and the life in the great chatcaux, where autumn is the final for the pleasures of the chase, claims a large part of the smart population of the capital. Nevertheless, when the days grow short and cold, we must have something new to wear, and enpassant, between her trip to Biarritz and her visit to a friend in Touraine or Perigord, the Parisienne has to stop over in Paris for the renewal of her wardrobe. So it is that the place of the professional buyer is now taken by the woman of the world, critically appraising the models as they pass in review before her, not from the point of view of their general adaptability, but from the standard of her own individual taste. We have begun to see the winter clothes worn at smart luncheons and tea places, and at the first Parisian race-meets of the new season. this season of the year particu-

and at the first Parisian race-meets of the new season.

Dignity of line, richness of material, and depth of colour are characteristic of the new mode for daythne wear. At the opening of the Longchamp season, on a recent Sunday, several models in sumptuous brocades and printed velvets lent a note of luxury to the ensemble, which has been absent from daytime fashion for some time. The woman of 1922 no longer desires to look like a "good pat," boyishly dressed in a short and trim belted coat of practical materials. That was the war ideal, when the permissionizaries, home for a few days from the azony of the front, desired above all things to find a comrade to share their respite from grim endurto share their respite from grim endur-

Back to Pre-War Dignity.

The result of this most natural wartime desire persisted long in the mode, an indication, perhaps, of the pleasure that the woman felt in this new attitude of men, and of their desire for its continuance. It is, significant that in this year of grace we should have gone back at last to the dignity of pre-war days, that the Parlsienne should once more try to represent herself as the most gorgeous and cultivated product of civilization, mysterious, incomprehensible, and difficult of approach. She has given up her rather pathetic desire to be considered the comrade of men, and is making another attempt to show herself

Women Dress to Represent Daytime Fashions for This Season Mark Return to the Dignity of Pre-War Period



Material and Trimming For More Formal Gowns

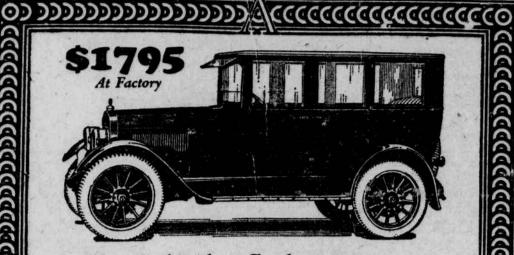
6952-Winter evening gowns are of two types, either draped or very All are long, the length varying a ccording to the type of the dress. Golden brown velvet brocade is the material. A band of two tone metal cloth goes around the body of the waist and shows in the deep V decoilete in front. Many of the newest mod-els are made in a superb bro-caded velvet reminiscent of the fabrics printed in the time of the

Italian Renaissance. 6931—Both decoration and line are given this model, of brown twill, by black braid, which trims the bodice, skirt and hips. Although the long waist line persists, a compromise is effected by the double girdle shown in this model, over which the bodice blouses slightly. This charming gown may be worn under a fur coat. The skirt is cut so as to give a slightly circular effect, keeping the hips flat, but allowing plenty of freedom for walk-

6940-Many of the newest sleeves are close at the wrist and wider above, the fulness losing itself in the bodice, as in this simple crepe de Chine gown, which could be used for either morning or after-A very slender line is given by the drapery which molds the figure, giving an almost princesse effect. The drap-ery is the same on both sides and is held in place by a steel

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at the races was a blouse-coat of Bianchini's green velvet, the one which is printed in gold designs like the binding of an old volume, worn with a plain velvet skirt, and trimmed with immense collar and cuffs of kolinsky, worked in narrow bands, one beside the other, in the new way. Velvet is seen as frequently as one thought it would



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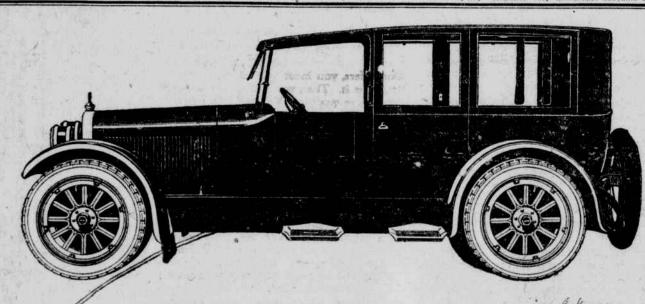
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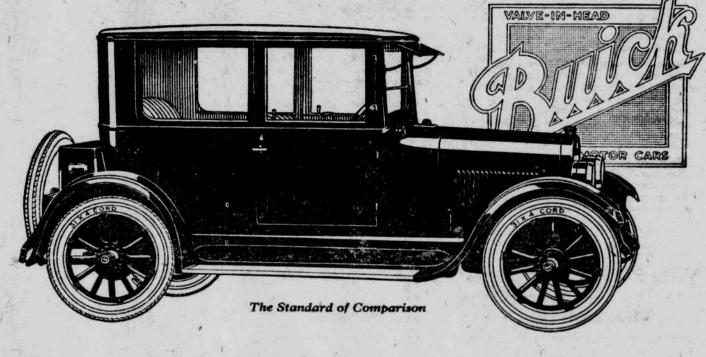
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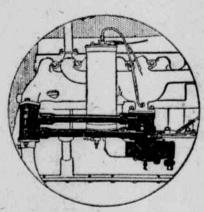
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